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CAMEOS FROM RUSKIN

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SELECTED AND ARRANGED

BY

MARY E. CARDWILL

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In these books of mine, their distinctive character as essays on art, is their bringing everything to a root in human passion or human hope.

—Modern Painters.

PREFACE.

THE preparation of this book was begun with the purpose of making each selection a representation of Mr. Ruskin's two-fold work: as the greatest of art critics and as a master of ethics. This purpose has not been strictly adhered to, but the drift of the book, as a whole, and of most of the selections, will be found to bear directly on the fundamental principle of all Mr. Ruskin's criticism —that art is inseparably connected with character and conduct, or morality, and that all great art rests upon a basis of what is intrinsically good.

The book will have accomplished its mission if it leads any of its readers, especially young readers who are seriously interested in art, to long for and seek all of the art-wisdom Mr. Ruskin offers them, in each and all of his wonderful books.

For permission to use the selections, the

compiler is indebted to the courtesy of the publishers, whose beautiful authorized edition, the Brantwood, has given to Mr. Ruskin's volumes an almost ideally appropriate dress.

M. E. C.

CAMEOS FROM RUSKIN

GREATNESS IN ART

. . . WHATEVER may be the means, or whatever the more immediate end of any kind of art, all of it that is good agrees in this, that it is the expression of one soul talking to another, and is precious according to the soul that utters it.

STONES OF VENICE

All art is great, and good, and true, only so far as it is distinctively the work of manhood in its entire and highest sense . . . not the work of limbs and fingers, but of the soul.

STONES OF VENICE

. . . The value of every work of art is exactly in the ratio of the quantity of humanity which has been put into it, and legibly expressed upon it forever.

STONES OF VENICE

Art is great always by meeting its conditions in the simplest way.

ARATRA PENTELICI

This is the sign of the greatest art—to part voluntarily with its greatness:—to make itself poor and unnoticed; but so to exalt and set forth its theme that you may be fain to see the theme instead of it.

ARATRA PENTELICI

So far from art's being immoral, little else except art is moral.

ARATRA PENTELICI

All things that are worth doing in art, are interesting and attractive when they are done. . . . All good art has the capacity of pleasing.

LECTURES ON ARCHITECTURE AND PAINTING

Greatness in art is . . . not a teachable or gainable thing, but the expression of the mind of a God-made great man.

MODERN PAINTERS

. . . The difference between great and mean art lies . . . wholly in the nobleness of the end to which the effort of the painter is addressed.

MODERN PAINTERS

Greatness of style consists . . . first in the habitual choice of subjects of thought which involve wide interests and profound passions.

MODERN PAINTERS

Choice of subject is, of course, only available as a criterion of the rank of a painter, when it comes from the heart.

MODERN PAINTERS

All great art is delicate art, and all coarse art is bad art.

MODERN PAINTERS

Art, properly so called, is no recreation; it cannot be learned at spare moments, nor pursued when we have nothing better to do. . . . To advance it men's lives must be given, and to receive it their hearts.

MODERN PAINTERS

. . . Nothing in great work is ever either fortuitous or contentious.

MODERN PAINTERS

Every great work stands alone.

MODERN PAINTERS

The vastest thing [is] noble chiefly for what it includes; and the meanest for what it accomplishes.

MODERN PAINTERS

As all lovely art is rooted in virtue, so it bears the fruit of virtue, and is didactic in its own nature . . . it is didactic chiefly by being beautiful with haunting thought, no less than with form, and full of myths that can be read only with the heart.

QUEEN OF THE AIR

Every work of right art has a tendency to reproduce the ethical state which first developed it.

QUEEN OF THE AIR

All great art represents something that it sees and believes in; nothing unseen or uncredited.

SEVEN LAMPS OF ARCHITECTURE

. . . An art, low in itself, may be made noble by the human strength and being which a great man will pour into it; and an art, great in itself, be made mean by the meanness of the mind occupied in it.

STONES OF VENICE

. . . The entire vitality of art depends upon its having for its object to *state a true thing* or *adorn a serviceable one.*

VAL D'ARNO

Without mingling of heart-passion with hand-power, no art is possible. The highest art unites both in their intensest degrees: the action of the hand at its finest, with that of the heart at its fullest. TWO PATHS

. . . With absolute precision from highest to lowest, the fineness of the possible art is an index of the moral purity and majesty of the emotion it expresses.

LECTURES ON ART

Painting, or art generally, as such, with all its technicalities, difficulties, and particular ends, is nothing but a noble and expressive

language, invaluable as a vehicle of thought, but by itself nothing. MODERN PAINTERS

The picture which has the nobler and more numerous ideas, however awkwardly expressed, is a greater and better picture than that which has less noble and less numerous ideas, however beautifully expressed. No weight, nor mass, nor beauty of execution can outweigh one grain or fragment of thought. MODERN PAINTERS

Mean something and say something . . . and trust to time and your honest labor to invest your work gradually, in such measure and kind as your genius can reach, with the tenderness that comes of love, and the mystery that comes of power.

MODERN PAINTERS

Fragrant tissues of flowers, golden circlets of clouds, are only fair when they meet the fondness of human thoughts, and glorify human visions of Heaven.

MODERN PAINTERS

. . . There is no such thing as "fine" or "high" art. All art is a low and common thing, and what we indeed respect is not art at all, but *instinct* or *inspiration* expressed by the help of art. STONES OF VENICE

EXECUTION

Nothing is so bad a symptom in the work of young artists, as too much dexterity of handling; for it is a sign that they are satisfied with their work, and have tried to do nothing more than they were able to do. Their work should be full of failures; for these are signs of efforts.

MODERN PAINTERS

Wherever . . . difficulty has been overcome there is excellence.

MODERN PAINTERS

No mode of execution ought to be taught to a young artist as better than another; he ought to understand the truth of what he has to do, felicitous execution will follow as a matter of course. MODERN PAINTERS

Power is never wasted. Whatever power has been employed, produces excellence in proportion to its own dignity and exertion.

MODERN PAINTERS

The artist has done nothing till he has concealed himself—the art is imperfect which is visible. . . . The harp of the minstrel is untruly touched, if his own glory is all that it records.

MODERN PAINTERS

Exactly in proportion as an artist is certain of his end, will he be swift and simple in his means; and, as he is accurate and deep in his knowledge, will he be refined and precise in his touch.

MODERN PAINTERS

"Finishing" means in art simply "telling more truth;" and that whatever we have in any sort begun wisely, it is good to finish thoroughly.

MODERN PAINTERS

. . . When a thing is once *well done* in this world, it can never be done over again.

MODERN PAINTERS

Every natural mode is instinctively employed, and instinctively understood, wherever there is true feeling; and this instinct is above law. STONES OF VENICE

. . . The strength of materials, or of men, or of minds, is always most available when it is applied as closely as possible to a single point. STONES OF VENICE

. . . Never . . . demand exact finish, when it does not lead to a noble end.

STONES OF VENICE

. . . Demand no refinement of execution where there is no thought, for that is slave's work unredeemed. STONES OF VENICE

Always look for invention first, and after that, for such execution as will help the invention, and as the inventor is capable of without painful effort, and *no more*.

STONES OF VENICE

. . . Never imagine there is any reason to be proud of anything that may be accomplished by patience and sand-paper.

STONES OF VENICE

Whoever can design small things perfectly can design what he chooses.

LECTURES ON ARCHITECTURE AND PAINTING

If we always see rightly and mean rightly, we shall get on, though the hand may stagger a little; but if we mean wrongly, or mean nothing, it does not matter how firm the hand is. ELEMENTS OF DRAWING

True boldness and power are only to be gained with care. ELEMENTS OF DRAWING

We must take care to be right, at whatever cost of pains; and then gradually we shall find we can be right with freedom.

ELEMENTS OF DRAWING

Nothing is more strange in art than the way that chance and materials seem to favour you, when once you have thoroughly conquered them. ELEMENTS OF DRAWING

WORK WELL DONE, LIFE WON

For every piece of wise work done, so much life is granted; for every piece of foolish work, nothing; for every piece of wicked work, so much death is allotted.

MUNERA PULVERIS

Without the resolution in your hearts to do good work, so long as your right hands have motion in them, and to do it whether the issue be that you die or live, no life worthy the name will ever be possible to you; while, in once forming the resolution that your work is to be well done, life is really won, here and forever.

TIME AND TIDE

Labor without joy is base. Labor without sorrow is base. Sorrow without labor is base. Joy without labor is base.

TIME AND TIDE

However mean and inconsiderate the act, there is something in the well-doing of it, which has fellowship with the noblest forms of manly virtue.

SEVEN LAMPS OF ARCHITECTURE

INDIVIDUAL FIRE

This is the glory of Gothic Architecture, that every jot and tittle, every point and niche of it, affords room, fuel, and focus for individual fire. STONES OF VENICE

. . . In our dealings with the souls of other men, we are to take care how we check, by severe requirement of narrow caution, efforts which might otherwise lead to a noble issue; and still more to withhold our admiration from great excellences, because they are mingled with rough faults.

STONES OF VENICE

The virtue of originality which men strive after, is not newness as they vainly think, . . . it is only genuineness; it all depends on this single glorious faculty of getting to the spring of things and working out from

that; it is the coolness and clearness and deliciousness of the water fresh from the fountain head, opposed to the thick, hot, unrefreshing drainage from other men's meadows.

MODERN PAINTERS

So long as men work as men, putting their hearts into what they do, and doing their best, it matters not how bad workmen they may be, there will be that in the handling which is above all price.

SEVEN LAMPS OF ARCHITECTURE

GOOD WORK NOT A COPY

. . . All that is highest in art, all that is creative and imaginative, is formed and created by every great master for himself, and cannot be repeated or imitated by others.

MODERN PAINTERS

. . . Let us understand this plain truth, common to all work of man, that, if it be good work, it is not a copy, nor anything done by rule, but a freshly and divinely imagined thing. STONES OF VENICE

. . . The difference between the spirit of touch of the man who is inventing, and of the man who is obeying directions, is often all the difference between a great and a common work of art. STONES OF VENICE

. . . The second most essential element of the Gothic spirit, [is] that . . . it not only

dared but delighted in, the infringement of servile principle. STONES OF VENICE

All imitation has its origin in vanity.

POETRY OF ARCHITECTURE

. . . The essence of composition lies precisely in the fact of its being unteachable, in its being the operation of an individual mind of range and power exalted above others.

ELEMENTS OF DRAWING

The man who without copying, and by his own true and original power, can arrange a cluster of rose leaves nobly, can design any thing.

LECTURES ON ARCHITECTURE AND PAINTING

TRUTH

. . . No picture can be good which deceives by its imitation, for the very reason that nothing can be beautiful which is not true.

MODERN PAINTERS

There can be no such thing as an ornamental falsehood. MODERN PAINTERS

. . . Imagination . . . the true foundation of all art . . . exercises eternal authority over men's minds . . . the base of whose authority and being is its perpetual thirst of truth and purpose to be true.

MODERN PAINTERS

No saying will teach the truth. Nothing but doing. MODERN PAINTERS

. . . No artist can be graceful, imagina-

tive, or original, unless he be truthful . . . the pursuit of beauty, instead of leading us away from truth, increases the desire for it and the necessity of it ten-fold.

MODERN PAINTERS

. . . The right wit of drawing is like the right wit of conversation, not hyperbole, not violence, not frivolity, only well-expressed, laconic truth.

MODERN PAINTERS

. . . A false thought is worse than the want of thought, and therefore is not art.

MODERN PAINTERS

. . . Writers and painters of the Classic school set down nothing but what is known to be true, and set it down in the perfectest manner possible in their way, and are thence-forward authorities from whom there is no appeal.

VAL D'ARNO

All the fair devices that ever were fancied are not worth a lie.

SEVEN LAMPS OF ARCHITECTURE

. . . The truth of nature is a part of the truth of God; to him who does not search it out, darkness, as it is to him who does, infinity.

MODERN PAINTERS

GREAT ART ACCEPTS NATURE AS SHE IS

. . . Though the absence of the love of nature is not an assured condemnation, its presence is an invariable sign of goodness of heart and justness of moral *perception*, though by no means of moral *practice*.

MODERN PAINTERS

. . . For one who is blinded to the works of God by profound abstraction or lofty purpose, tens of thousands have their eyes sealed by vulgar selfishness, and their intelligence crushed by impious care.

MODERN PAINTERS

It is one of Nature's most beautiful adaptations that she is never out of proportion with herself. POETRY OF ARCHITECTURE

Great art accepts nature as she is, but

directs the eyes and thoughts to what is most perfect in her. MODERN PAINTERS

Every alteration of the features of nature has its origin either in powerless indolence or blind audacity, in the folly which forgets, or the insolence which desecrates, works which it is the pride of angels to know, and their privilege to love. MODERN PAINTERS

He who walks humbly with nature will seldom be in danger of losing sight of art.

MODERN PAINTERS

Nature is so immeasurably superior to all that the human mind can conceive, that every departure from her is a fall beneath her.

MODERN PAINTERS

Nature will show you nothing if you set yourself up for her master. But forget yourself and try to obey her, and you will find obedience easier and happier than you think.

ELEMENTS OF DRAWING

High art . . . consists neither in altering

nor improving nature; but in seeking throughout nature for "whatsoever things are lovely, and whatsoever things are pure."

MODERN PAINTERS

The more a painter accepts nature as he finds it, the more unexpected beauty he discovers in what he at first despised.

MODERN PAINTERS

BEAUTY

. . . Every truth of nature is more or less beautiful.

MODERN PAINTERS

Schools of art become higher in exact proportion to the degree in which they apprehend and love the beautiful.

MODERN PAINTERS

. . . Of the intellectual and moral virtues, the moral are those which are attended with most beauty, so that the gentle eye of the gazelle is fairer to look upon than the more keen glance of men, if it be unkind.

MODERN PAINTERS

Great art dwells on all that is beautiful; false art omits or changes all that is ugly.

MODERN PAINTERS

. . . Those forms will be most beautiful

(. . . leaving typical beauty out of the question) which exhibit most of power, and seem capable of most quick and joyous sensation.

MODERN PAINTERS

. . . Beauty has been appointed by the Deity to be one of the elements by which the human soul is continually sustained.

LECTURES ON ARCHITECTURE AND PAINTING

. . . There is no other definition of the beautiful, nor of any subject of delight to the æsthetic faculty, than that it is what one noble spirit has created, seen and felt by another of similar or equal nobility.

ARATRA PENTELICI

REPOSE

There is . . . no test more unfailing of the greatness of artistical treatment than that of the appearance of repose. . . . It is the sign alike of the supreme knowledge which is incapable of surprise, the supreme power which is incapable of labor, the supreme volition which is incapable of change.

MODERN PAINTERS

. . . Respecting repose, . . . no work of art can be great without it, and all art is great in proportion to the appearance of it. It is the most unfailing test of beauty, whether of matter or of motion, nothing can be ignoble that possesses it, nothing right that has it not, and in strict proportion to its appearance in the work is the majesty of mind to be inferred in the artificer.

MODERN PAINTERS

. . . The least appearance of violence or extravagance, of the want of moderation and

restraint, is . . . destructive of all beauty whatsoever in everything, color, form, motion, language, or thought, giving rise to that which in color we call glaring, in form inelegant, in motion ungraceful, in language coarse, in thought undisciplined, in all unchastened.

MODERN PAINTERS

. . . Orderly balance and arrangement are essential to the perfect operation of the more earnest and solemn qualities of the beautiful, as being heavenly in their nature, and contrary to the violence and disorganization of sin, so that the seeking of them and submission to them is always marked in minds that have been subjected to high moral discipline, constant in all great religious painters to the degree of being an offence and a scorn to men of less tuned and tranquil feeling.

MODERN PAINTERS

IMAGINATION

. . . All that nature does is imaginative, that is, perfect as a whole, and made up of imperfect features. MODERN PAINTERS

. . . The virtue of the imagination is its reaching by intuitions and intensity of gaze . . . a more essential truth than is seen at the surface of things. MODERN PAINTERS

. . . The very essence of the imagination is . . . the seeing to the heart.

MODERN PAINTERS

Only perfectness of mind, unity, depth, decision, the highest qualities in fine, of the intellect, will form the imagination.

MODERN PAINTERS

As much truth as possible. . . . But truth

so presented, that it will need the help of the imagination to make it real.

MODERN PAINTERS

. . . Nothing is so great a proof of real imagination and invention, as the appearance that nothing has been imagined or invented.

MODERN PAINTERS

Be assured of the great truth—that what is impossible in reality is ridiculous in fancy.

MODERN PAINTERS

The imagination is always right. . . . So it is throughout art . . . if anything be wrong it is not the imagination's fault, but some inferior faculty's, which would have its foolish say in the matter, and meddled with the imagination. MODERN PAINTERS

VITAL VARIATION

As natural form is varied, so must beautiful ornament be varied. You are not an artist by referring nature into deathful sameness, but by animating your copy of her into vital variation. VAL D'ARNO

Nothing can be natural which is monotonous; nothing true which tells only one story. MODERN PAINTERS

. . . It is one of the eternal principles of nature, that she will not have one line nor color, nor one position nor atom of space without a change in it. MODERN PAINTERS

. . . All repetition is degradation of . . . art; it reduces head-work to hand-work; and indicates something like persuasion on the part of the artist that nature is exhaustible, or art perfectible. MODERN PAINTERS

. . . Nature contrives never to repeat herself, . . . the surface of water is not a mockery, but a new view of what is above it.

MODERN PAINTERS

Great art . . . does not say the same thing over and over again . . . to repeat itself is no more a characteristic of genius in marble than it is of genius in print.

STONES OF VENICE

. . . No art can be noble which is incapable of expression of thought, and no art is capable of expressing thought which does not change.

LECTURES ON ARCHITECTURE AND PAINTING

AS THE MADE THING IS GOOD OR BAD, SO IS THE MAKER OF IT

You may read the characters of men, and of nations, in their art as in a mirror. . . . From the least to the greatest, as the made thing is good or bad, so is the maker of it.

QUEEN OF THE AIR

Let the natural mind be elevated in character, and it will naturally become pure in its conceptions; let it be simple in its desires, and it will be beautiful in its ideas; let it be modest in feeling, and it will not be insolent in stone.

STONES OF VENICE

. . . Art is valuable or otherwise, only as it expresses the personality, activity, and living perception of a good and great human soul.

STONES OF VENICE

. . . Every increase of noble enthusiasm in your living spirit will be measured by the

reflection of its light upon the works of your hands.

ELEMENTS OF DRAWING

Men treat their subjects nobly only when they themselves become noble.

STUDY OF ARCHITECTURE

Art, national or individual, is the result of a long course of previous life and training; a necessary result, if that life has been loyal, and an impossible one, if it has been base.

STUDY OF ARCHITECTURE

A nation cannot be affected by any vice, or weakness, without expressing it, legibly, and forever, either in bad art, or by want of art.

CROWN OF WILD OLIVES

The faults of a work of art are the faults of its workman, and its virtues his virtues.

QUEEN OF THE AIR

. . . Art is the work of the whole spirit of man; and as that spirit is, so is the deed of it.

QUEEN OF THE AIR

ART-GIFT

. . . Art-gift and amiability of disposition are two different things. . . . But great art implies the union of both powers: it is the expression, by an art-gift, of a pure soul.

QUEEN OF THE AIR

. . . The art-gift . . . is only the result of the moral character of generations.

QUEEN OF THE AIR

For the individual. . . . Let his art-gift be never so great, and cultivated to the height by the schools of a great race of men; and it is still but a tapestry thrown over his own being and inner soul; and the bearing of it will show, infallibly, whether it hangs on a man, or on a skeleton.

QUEEN OF THE AIR

. . . The true artist has that inspiration in him which is above all law, or rather, which

is continually working out such magnificent and perfect obedience to supreme law, as can in no wise be rendered by line and rule.

STONES OF VENICE

Common talkers use the word "magic" of a great painter's power without knowing what they mean by it. They mean a great truth. That power *is* magical; so magical, that, well understood, no enchanter's work could be more miraculous or more *appalling*.

MODERN PAINTERS

The test is absolute, inevitable.—Is your art first with you? Then you are artists.

TWO PATHS

. . . The gifts which distinctively mark the artist—without which he must be feeble in life, forgotten in death . . . are those of sympathy and imagination. TWO PATHS

A MAN OF REAL POWER

. . . No difficulty or restraint ever happened to a man of real power, but his power was the more manifested in contending with, or conquering it. STONES OF VENICE

. . . If the man be a painter indeed, and have the gift of colors and lines, what is in him will come from his hand freely and faithfully; and the language itself is so difficult and so vast, that the mere possession of it argues the man is great, and that his works are worth reading. STONES OF VENICE

No great man ever stops working till he has reached his point of failure . . . his mind is always in advance of his powers of execution, and the latter will now and then give way in trying to follow. STONES OF VENICE

. . . The thoroughly great men are those who have done everything thoroughly, and who, in a word, have never despised anything, however small, of God's making.

MODERN PAINTERS

Capacity means breadth of glance, understanding of the relations of things, and invention, and these are rare and precious.

MODERN PAINTERS

. . . The moment he (the artist) can make us think that he has done nothing, that nature has done all—that moment he becomes ennobled, he proves himself great. . . . He becomes great when he becomes invisible.

MODERN PAINTERS

Men of any high mental power must be serious, whether in ancient or modern days.

MODERN PAINTERS

. . . The first test of a truly great man is his humility. . . . All great men not only know their business, but usually know that they know it; and are not only right in their

main opinions, but usually know that they are right in them; only they do not think much of themselves on that account . . . and they see something divine in every other man.

MODERN PAINTERS

All . . . first-rate men are lonely men . . . the particular work they did was by them done forever in the best way.

MODERN PAINTERS

. . . A great man never so limits himself to one thing, as that we shall say, "That's all he can do."

MODERN PAINTERS

He [a painter] is great if . . . he has laid open noble truths, or aroused noble emotions.

MODERN PAINTERS

The *slightest* manifestation of jealousy or self-complacency is enough to mark a second-rate character of intellect.

MODERN PAINTERS

In painting as in eloquence, the greater your strength, the quieter will be your man-

ner, and the fewer your words; and in painting as in all the arts and acts of life, the secret of a high success will be found not in a fretful and various excellence, but in a quiet singleness of a justly chosen aim.

MODERN PAINTERS

. . . All the greatest men live in their purpose and effort more than it is possible for them to live in reality. If you would praise them worthily, it is for what they have conceived and felt; not merely for what they have done.

THE EAGLE'S NEST

With all thoroughly great men, their strength is not seen at first, precisely because they unite, in due place and measure, every great quality.

TWO PATHS

EDUCATION

Education . . . is the leading human souls to what is best, and making what is best out of them.

True education . . . has respect first to the ends which are proposable to the man or attainable by him, and secondly to the material of which the man is made.

STONES OF VENICE

An artist need not be a learned man . . . but he ought, if possible, to be an educated man: that is, one who has so trained himself, or been trained, as to turn to the best and most courteous account whatever faculties or knowledge he has.

STONES OF VENICE

We no more live to know than we live to eat. We live to contemplate, enjoy, act, adore . . . We are to ask therefore, first, is the knowledge we would have fit food for us,

good and simple, not artificial and decorated: and secondly, how much of it will enable us best for our work; and will leave our hearts light, and our eyes clear?

STONES OF VENICE

False education is a delightful thing, and warms you, and makes you every day think more of yourself. And true education is a deadly cold thing, with a Gorgon's head on her shield, and makes you every day think worse of yourself. TIME AND TIDE

It has been the great error of modern intelligence to mistake science for education. You do not educate a man by telling him what he knew not, but by making him what he was not. MUNERA PULVERIS

. . . Reading and writing are in no sense education, unless they contribute to this end of making us feel kindly towards all creatures . . . drawing, especially physiologic drawing, is vital education of a most precious kind. THE EAGLE'S NEST

. . . The most perfect mental culture possible to men is founded on their useful energies, and their best arts and brightest happiness are consistent, and consistent only, with their virtue. LECTURES ON ART

GENIUS

. . . The whole difference between a man of genius and other men, . . . is that the first remains a child, seeing with the large eyes of children, in perpetual wonder, not conscious of much knowledge,—conscious, rather, of infinite ignorance, and yet infinite power; a fountain of eternal admiration, delight, and creative force within him meeting the ocean of visible and governable things around him.

STONES OF VENICE

All men are to be men of genius in their degree, runlets or rivers, it does not matter, so that the souls be clear and pure; not dead walls encompassing dead heaps of things known and numbered, but running water in the sweet wildness of things unnumbered and unknown, conscious only of living banks on which they partly refresh and partly reflect the flowers, and so pass on.

STONES OF VENICE

. . . Wherever there is any true genius, there will be some peculiar lesson which even the humblest will teach us more sweetly and perfectly than those far above them in prouder attributes of mind.

MODERN PAINTERS

THE HIGH AND ENNOBLING ART OF ARCHITECTURE

. . . The high and ennobling art of architecture is, that of giving to buildings, whose parts are determined by necessity, such forms and colours as shall delight the mind, by preparing it for the operations to which it is to be subjected in the building.

POETRY OF ARCHITECTURE

The nobility of each building depends on its special fitness for its own purposes.

STONES OF VENICE

. . . The purest architectural abstractions . . . are the deep and laborious thoughts of the greatest men, put into such easy letters that they can be written by the simplest.

STONES OF VENICE

We take pleasure, or should take pleasure,

in architectural construction altogether as the manifestation of an admirable human intelligence . . . the intelligence and resolution of a man in overcoming physical difficulty . . . the choice and invention concerned in the production . . . the love and thought of the workman more than his work.

STONES OF VENICE

. . . In their fitness, unity, and accuracy, lies the true proportion of every building,—proportion utterly endless in its infinities of change with unchanged beauty.

STONES OF VENICE

. . . We require from buildings, as from men, two kinds of goodness: first, the doing their practical duty well: then that they be graceful and pleasing in doing it.

STONES OF VENICE

. . . The great Christian truth of distinct services of the individual soul is typified in the Christian shaft. STONES OF VENICE

All building . . . shows man either as

gathering or governing: and the secrets of his success are his knowing what to gather, and how to rule.

SEVEN LAMPS OF ARCHITECTURE

All good architecture is the expression of national life and character; and it is produced by a prevalent and eager national taste, or desire for beauty.

CROWN OF WILD OLIVES

Masonry is always bad which appears to have arrested the attention of the architect more than absolute conditions of strength require.

STONES OF VENICE

Architecture consists distinctively in the adaptation of form to resist force.

VAL D'ARNO

NOBLE ORNAMENTATION . . . THE EXPRESSION OF MAN'S DELIGHT IN GOD'S WORK

. . . All noble ornamentation is the expression of man's delight in God's work.

STONES OF VENICE

Whatever has nothing to do, whatever could go without being missed, is not ornament; it is deformity and encumbrance.

STONES OF VENICE

. . . All ornament is base which takes for its subject human work . . . to carve our own work, and set it up for admiration, is a miserable self-complacency, a contentment in our own wretched doings, when we might have been looking at God's doings.

STONES OF VENICE

The noblest lessons may be taught in ornamentation, most solemn truths compressed

into it. The Book of Genesis, in all the fulness of its incidents, in all the depth of its meaning, is bound within the leaf borders of the gates of Ghiberti. STONES OF VENICE

The noblest thing in a building, and its highest virtue, is that it be nobly sculptured and painted.

LECTURES ON ARCHITECTURE AND PAINTING

. . . The glory of all ornamentation consists in the adoption or imitation of the beauties of natural objects, and . . . no work can be of high value which is not full of this beauty.

LECTURES ON ARCHITECTURE AND PAINTING

Wherever you can rest, there decorate; where rest is forbidden, so is beauty.

SEVEN LAMPS OF ARCHITECTURE

SCULPTURE—IMAGE-MAKING ART

. . . Sculpture is to be a true representation of true external form. Much more is it to be a representation of true internal emotion.

ARATRA PENTELICI

. . . What is, indeed, most lovely, the true image maker will most love; and what is most hateful, he will most hate . . . That is his art wisdom; the knowledge of good and evil, and the love of good.

ARATRA PENTELICI

The proper subject of sculpture . . . is the spiritual power seen in the form of any living thing, and so represented as to give evidence that the sculptor has loved the good of it and hated the evil.

ARATRA PENTELICI

. . . A great sculptor carves his scarabæus

grandly, as he does his king, while a mean sculptor makes vermin of both.

STUDY OF ARCHITECTURE

. . . The highest thing that art can do is to set before you the true image of the presence of a noble human being. It has never done more than this, and it ought not to do less.

LECTURES ON ART

PERCEPTION

. . . The greatest thing a human soul ever does in this world is to see something . . . To see clearly is poetry, prophecy, and religion—all in one. MODERN PAINTERS

All great men see what they paint before they paint it,—see it in a perfectly passive manner—cannot help seeing it if they would.

MODERN PAINTERS

In all things throughout the world, the men who look for the crooked will see the crooked, and the men who look for the straight will see the straight.

MODERN PAINTERS

. . . Things may always be seen truly by candid people, though never completely. No human capacity ever yet saw the whole of a

thing: but we may see more and more of it the longer we look. MODERN PAINTERS

. . . The keenness of our vision is to be tested by the expansiveness of our love.

MODERN PAINTERS

Explanations are wasted time. A man who can see, understands a touch; a man who cannot, misunderstands an oration.

MODERN PAINTERS

The best scholar is he whose eye is so keen as to see at once how a thing looks, and who need not therefore, trouble himself with any reasons why it looks so.

ELEMENTS OF DRAWING

The whole function of the artist in the world is to be a seeing and feeling creature. . . . The work of his life is two-fold only: to see, to feel. STONES OF VENICE

PICTURES

. . . The greatest picture is that which conveys to the mind of the spectator the greatest number of greatest ideas.

MODERN PAINTERS

The picture which is looked to for an interpretation of nature is invaluable, but the picture which is taken for a substitute for nature, had better be burned.

MODERN PAINTERS

All really great pictures . . . exhibit the general habits of nature, manifested in some peculiar, rare, and beautiful way.

MODERN PAINTERS

. . . You may always accurately ascertain what are the noble characters in a piece of painting, by merely considering what are the

noble characters of man in his association with his fellows. ELEMENTS OF DRAWING

There is no moral vice, no moral virtue, which has not its *precise* prototype in the art of painting; so that you may at your will illustrate the moral habit by the art, or the art by the moral habit.

ELEMENTS OF DRAWING

. . . The very best painting is unquestionably so like the mirrored truth, that all the world will admit its excellence. Entirely first-rate work is so quiet and natural that there can be no dispute over it.

LECTURES ON ART

. . . If you enable yourselves to distinguish, by the truth of your own lives, what is true in those of other men, you will gradually perceive that all good has its origin in good, never in evil . . . the fact of either literature or painting being truly fine of their kind, whatever their mistaken aim, or partial error, is a proof of their noble origin.

LECTURES ON ART

. . . No branch of art economy is more important than that of making the intellect at your disposal pure as well as powerful; so that it may always gather for you the sweetest and fairest things . . . The picture which most truly deserves the name of an art-treasure is that which has been painted by a good man. POLITICAL ECONOMY OF ART

All noblest pictures have this character: They are true or inspired ideals, seen in a moment to be ideal. MODERN PAINTERS

COLOUR—THE SPIRITUAL POWER OF ART

[Colour] is . . . the spiritual power of art; and its true brightness is the essential characteristic of all healthy schools.

QUEEN OF THE AIR

The perception of colour is a gift just as definitely granted to one person, and denied to another, as an ear for music.

STONES OF VENICE

. . . Of all God's gifts to the sight of man, colour is the holiest, the most divine, the most solemn.

STONES OF VENICE

. . . Where colour becomes a primal intention with a painter otherwise mean and sensual, it instantly elevates him, and becomes the one sacred and saving element in his work.

STONES OF VENICE

God has employed colour in his creation as the unvarying accompaniment of all that is purest, most innocent, and most precious.

MODERN PAINTERS

. . . The business of a painter is to paint. If he can colour, he is a painter, though he can do nothing else ; if he cannot colour, he is no painter, though he may do everything else.

MODERN PAINTERS

. . . To colour well requires real talent and earnest study, and to colour perfectly is the rarest and most precious power an artist can possess.

MODERN PAINTERS

The physical splendour of light and colour, so far from being the perception of a mechanical force by a mechanical instrument, is an entirely spiritual consciousness, accurately and absolutely proportional to the purity of the moral nature, and the force of its natural and wise affections.

THE EAGLE'S NEST

. . . A great colourist will make even the

absence of colour lovely, as the fading of the perfect voice makes silence sacred.

LECTURES ON ART

If colour does not give you intense pleasure, let it alone; depend upon it, you are only tormenting the eyes and sense of people who can feel colour, whenever you touch it; and that is unkind and improper.

ELEMENTS OF DRAWING

. . . Imagine what the world . . . would become if the blue were taken from the sky, and the gold from the sunshine, and the verdure from the leaves, and the crimson from the blood which is the life of man, the flush from the cheek, the darkness from the eye, the radiance from the hair . . . see for an instant white human creatures living in a white world.

STONES OF VENICE

THE INFLUENCE OF THE SPIRITUAL

. . . Whatever typical beauty the human body is capable of possessing must be bestowed upon it when it is understood as spiritual. MODERN PAINTERS

Every healthy state of nations and of individual minds, consists in the unselfish presence of the human spirit everywhere, energizing over all things; speaking and living through all things. MODERN PAINTERS

That habit of old and great painters of introducing portraits into all their highest works, I look to, not as error in them, but as the very source and root of their superiority in all things, for they were too great and too humble not to see in every face about them that which was above them, and which no fancies of theirs could match nor take the place of. MODERN PAINTERS

TASTE

Perfect taste is the faculty of receiving the greatest possible pleasure from those material sources which are attractive to our moral nature in its purity and perfection.

MODERN PAINTERS

Our purity of taste . . . is best tested by its universality . . . if we can perceive beauty in everything of God's doing, we may argue that we have reached the true perception of universal laws. MODERN PAINTERS

. . . True taste is forever growing, learning, reading, worshipping, laying its hands upon its mouth because it is astonished, casting its shoes from off its feet because it finds the ground holy, lamenting over itself and testing itself by the way it fits things.

MODERN PAINTERS

. . . The eye by constantly resting either on natural scenery of noble tone and character, or on architectural remains of classical beauty, must contract a habit of feeling correctly and tastefully.

POETRY OF ARCHITECTURE

Taste is not only a part and an index of morality, it is the *only* morality. The first, and last, and closest trial question to any living creature is, "What do you like?" Tell me what you like, and I'll tell you what you are.

CROWN OF WILD OLIVES

Taste for *any* pictures or statues is not a moral quality, but taste for good ones is . . . all delight in art, and all love of it, resolve themselves into simple love of that which deserves love. That deserving is the quality we call "loveliness."

CROWN OF WILD OLIVES

. . . I have never known anyone with false taste in books, and true taste in pictures.

ELEMENTS OF DRAWING

What we like determines what we are, and is a sign of what we are; and to teach taste is inevitably to form character.

CROWN OF WILD OLIVES

ART APPRECIATION

Never force yourself to admire anything when you are not in the humour; but never force yourself away from what you feel to be lovely in search of anything better.

ELEMENTS OF DRAWING

. . . To enable you to understand art . . . there is one science which you *must* be acquainted with. You must very intensely and thoroughly know—how to behave.

THE EAGLE'S NEST

All literature, art, and science are vain, and worse, if they do not enable you to be glad; and glad justly. THE EAGLE'S NEST

The best patronage of art is not that which seeks for the pleasure of sentiment in a vague ideality, nor beauty of form in a marble im-

age; but that which educates your children into living heroes, and binds down the flights and fondnesses of the heart into practical duty and faithful devotion.

LECTURES ON ARCHITECTURE

CHARACTERISTICS

It is just as true for us, as for the crystal, that the nobleness of life depends on its consistency,—clearness of purpose,—quiet and ceaseless energy. ETHICS OF THE DUST

. . . Patience lies at the root of all pleasures, as well as of all powers.

ETHICS OF THE DUST

. . . The two great delights, in loving and praising, and the two great thirsts, to be loved and praised, are the roots of all that is strong in the deeds of men, and happy in their repose. THE EAGLE'S NEST

The noblest word in the catalogue of social virtues is loyalty.

SEVEN LAMPS OF ARCHITECTURE

. . . Even those things which seemed mechanical, indifferent, or contemptible, depend for their perfection upon the acknowledgment of the sacred principles of faith, truth, and obedience.

SEVEN LAMPS OF ARCHITECTURE

. . . All that you have to do is to add to the enthusiastic sentiment, the majestic judgment—to mingle prudence and foresight with imagination and admiration, and you have the perfect human soul.

LECTURES ON ARCHITECTURE

. . . The finer the nature, the more flaws it will show through the clearness of it.

STONES OF VENICE

The enormous influence of novelty—the way in which it quickens observation, sharpens sensation, and exalts sentiment—is not half enough taken note of by us, and is . . . a very sorrowful matter.

MODERN PAINTERS

. . . Perfectness, properly so-called, means

harmony. The word signifies, literally, the doing our work thoroughly.

MODERN PAINTERS

. . . It is not possible that selfishness should reason rightly in any respect, but must be blind in its estimation of the worthiness of all things. MODERN PAINTERS

THE GREAT PRINCIPLE OF BROTHERHOOD

. . . There is one magnificent attribute of the colouring of the late twelfth, the whole thirteenth, and the early fourteenth century . . . the union of one colour with another by reciprocal interference . . . if a mass of red is to be set beside a mass of blue, a piece of the red will be carried into the blue, and a piece of the blue into the red . . . a magnificent principle, for it is an eternal and universal one, not in art only, but in human life. It is the great principle of Brotherhood, not by equality, nor by likeness, but by giving and receiving . . . something from and of . . . others' gifts and . . . others' glory.

STONES OF VENICE

The training which makes men happiest in themselves also makes them most serviceable to others. STONES OF VENICE

. . . In true composition, everything not only helps everything else a *little*, but helps with its utmost power.

MODERN PAINTERS

. . . Intensity of life is also intensity of helpfulness. MODERN PAINTERS

. . . The greatest is he who is oftenest aided. . . . He is commonly the wisest and is always the happiest, who receives simply and without envious question, whatever good is offered him with thanks to the immediate giver. MODERN PAINTERS

. . . All the parts of a noble work must be separately imperfect . . . and the glory of every one of them must consist in its relation to the rest, neither while so much as one is wanting can any be right.

MODERN PAINTERS

Love and trust are the only mother milk of any man's soul . . . power is receivable by him in the love and faith you give him.

MODERN PAINTERS

. . . No man ever worked honestly without giving some help to his race.

MODERN PAINTERS

The moment we can use our possessions to any good purpose ourselves, the instinct of communicating that use to others rises side by side with our power.

ETHICS OF THE DUST

. . . The will of God respecting us is that we shall live by each other's happiness and life, not by each other's misery . . . men help each other by their joy, not by their sorrow.

ETHICS OF THE DUST

. . . The constant duty of every man to his fellows is to ascertain his own powers and special gifts; and to strengthen them for the help of others.

ETHICS OF THE DUST

. . . Nothing is done beautifully, which is done in rivalship; nor nobly, which is done in pride.

ETHICS OF THE DUST

. . . The beauty which is indeed to be a joy forever, must be a joy for all.

ARATRA PENTELICI

. . . The true strength of every human soul is to be dependent on as many nobler as it can discern, and to be depended upon, by as many inferior as it can reach.

THE EAGLE'S NEST

. . . Such help as we can give each other in this world is a debt to each other; and the man who perceives a superiority or a capacity in a subordinate, and neither confesses nor assists it, is not merely the withholder of kindness but the committer of injury.

TWO PATHS

. . . The capacities of both gatherer and receiver being limited, the object is to make everything that you offer helpful and precious.

TWO PATHS

Degrees of infinite lustre there must

always be, but the weakest among us has a gift, however seemingly trivial, which is peculiar to him, and which worthily used will be a gift also to his race forever.

MODERN PAINTERS

MAXIMS

You must either make a tool of the creature, or a man of him. You cannot do both.

STONES OF VENICE

Nothing is a great work of art for the production of which either rules or models can be given.

STONES OF VENICE

. . . You may sum the duty of your life in the giving of praise worthily, and being yourselves worthy of it.

THE EAGLE'S NEST

It is far better to give work which is above the men, than to educate the men to be above their work.

SEVEN LAMPS OF ARCHITECTURE

Every human action gains in honor, in grace, in all true magnificence, by its regard

to things that are to come. . . . Therefore when we build, let us think that we build forever.

SEVEN LAMPS OF ARCHITECTURE

. . . Work is only done well when it is done with a will; and no man has a thoroughly sound will unless he knows he is doing what he should, and is in his place.

CROWN OF WILD OLIVES

. . . It is the law of Heaven that you shall not be able to judge what is wise or easy, unless you are first resolved to judge what is just, and to do it.

CROWN OF WILD OLIVES

. . . Good and beautiful work is generally done slowly; you will find no boldness in the way a flower or a bird's wing is painted; if nature is not bold at her work, do you think you ought to be at yours?

ELEMENTS OF DRAWING

None but fools think they can restore, none but worse fools that they can improve.

VAL D'ARNO

Every soul of us has to do its fight with the untoward and for itself discover the unseen. PRAETERITA

Work faithfully, and you will put yourselves in possession of a glorious and enlarging happiness. CROWN OF WILD OLIVES

. . . It is only by labor that thought can be made healthy, and only by thought that labor can be made happy, and the two cannot be separated with impunity.

STONES OF VENICE

An artist who is not making progress, is nearly sure to be retrograding.

MODERN PAINTERS

. . . The best thoughts are generally those which come without being forced, one does not know how. ETHICS OF THE DUST

Except when we feel deeply we can never comprehend fully. MODERN PAINTERS

Secret and poetical enthusiasm in all your hearts . . . is indeed one of the liveliest parts of your being.

LECTURES ON ARCHITECTURE

None of the best head-work in art, literature, or science, is ever paid for . . . it is indeed very clear that God means all thoroughly good work to be done for nothing.

CROWN OF WILD OLIVES

INFLUENCE OF MOUNTAINS

Mountains have had serious influence on the human intellect . . . their occult influence has been both constant and essential to the progress of the race.

MODERN PAINTERS

Mountains have always possessed the power, first, of exciting religious enthusiasm, secondly, of purifying religious faith.

MODERN PAINTERS

The mountains of the earth are its natural cathedrals, or natural altars, overlaid with gold and bright with bordered work of flowers—and with their clouds resting on them as the smoke of a constant sacrifice.

MODERN PAINTERS

A certain degree of reverence for fair scenery is found in all our great writers without exception. . . . It is only the dull, the uneducated or the worldly whom it is painful to meet on the hillsides.

MODERN PAINTERS

COMPARISONS

Loveliness of colour, perfection of form, wonderfulness of structure are precious to all individual minds; and the superiority of the mountains in all these things to the lowlands is . . . as measurable as the richness of a painted window matched with a white one, or the wealth of a museum compared with that of a richly furnished chamber.

MODERN PAINTERS

. . . There is the same infinity, the same majesty, the same power, the same unity, and the same perfection, manifest in the casting of the clay as in the scattering of the cloud, in the mouldering of the dust as in the kindling of the day-star.

MODERN PAINTERS

Science and art are commonly distinguished by the nature of their actions; the one as knowing, the other as changing, pro-

ducing, or creating. But there is a still more important distinction in the nature of the things they deal with. Science exclusively with things as they are in themselves; and art exclusively with things as they affect the human sense and human soul.

STONES OF VENICE

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